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## Local Music Notes

A lad of nine, standing on a stool, violin in his hand, and making music with that unmistakable gift of the innate artist that comes rarely from the hands of a child—such was Milton Schwartz, whom Josef Kaspar presented in his first recital recently at the recital studio of the Hendley-Kaspar School of Musical Education.

"He's a baby Kubelik," that comment was uppermost in many minds. It is interesting to discover, too, that Kubelik was just eight years of age when his musicianship and real gift for the violin became manifest.

Milton Schwartz is a tiny Russian-American, who has been in Washington but one season. He played with perfect ease and seeming joy in the playing of the Accolay, "Concerto A minor," "Souvenir," of Drda; "Ballet," of Bohm; and, for encore, the "Gosses" Gavotte and "Perpetual Motion" of Bohm.

The lad's playing is essentially violinistic, while his musicianship for his age is the thing wherein he differs from the average student. He is an interpreter, he presents a picture with all his moods. His taste, too, has personality in it—and where such a child summons that rare thing, "personality," from is always a mystery.

At certain phrases, he unconsciously closed his eyes, and there would come deep feeling. Or, again, he was just a child, beaming with joy at his mother, when spontaneous applause broke into the middle of one of his selections. The nurture of such a budding gift determines its future, and the brain quality that must come.

purchase of a Hopkinson-Smith painting, to form the nucleus of the art collection the club intends acquiring for a permanent exhibit in Washington.

The painting will be chosen out of the exhibition of Hopkinson-Smith pictures on view at the Arts Club. The Tuesday program will include rhythmic dancing on the lawn, directed by Miss Ethel Hoffman. The musical program will be arranged by Miss Dick Root.

**Pierson Publishes New Songs.**—The popular "Sons of America" and "Carry On," has just published two new songs and a march. The songs, with words by Jessie J. Pierson, are "Just a Song of Home" and a lyric composition, "When You Are Near Me." Both of them have a popular appeal.

**"League of Nations March."** It is dedicated to Woodrow Wilson. David Lloyd George, Georges Clemenceau, Vittorio Orlando and Baron Makino.

**Song Leaders to Be Graduated.**—The "Song Leaders' Class" that has been a part of the work of the war camp community service, under the direction of Pethia Dymally, of the University of Wisconsin, will have a graduating celebration on June 15 at Central High School.

**Geest Pupils' Recital.**—On last Saturday evening the pupils of R. Frank Geest were heard in a piano recital at Studio Hall, assisted by Miss Elizabeth Morgan.

Miss Morgan sang, "The Lass With the Delicate Air," by Dr. Arne, and "The Year at the Spring," by Mrs. Bach. Mr. Geest closed his program by playing the "Hungarian Rhapsody, No. 11."

**M. and Mme. Deru Write Times.**—The Washington Times has received a card from M. and Mme. Deru, of Brussels, Belgium. The sojourn of these two Belgian artists in Washington was a source of great pleasure to many.

They will long have remembered for the finish of his violin playing, and his no less talented wife was an artistic asset to her husband in her accompaniments.

M. Deru has been court violinist to the Queen of Belgium, and his return to his native land shows that music is once more resuming her normal course in Europe.

**Miss Finkel At Raleigh.**—Miss Constance Finkel was presented in a piano recital in connection with her graduation by the Von Strasburg University of Music at the Raleigh, N. C., on May 28, at the Raleigh Hotel. Miss Finkel was graduated as a Bachelor of Music, with a teacher's certificate.

**Wrightson Rumor Denied.**—An unfounded rumor is going around in musical circles in Washington which has not only spread locally, but outside the city, to the effect that Sydney Lloyd Wrightson is severing his connection with the Church of the Covenant.

The Times is asked to state that the rumor is entirely without foundation. Beginning October 1, Mr. Wrightson will take charge of the music in Gurney Methodist Church, and he will in no way interfere with his work in the Church of the Covenant where, beginning the first of this month (June), he is entering upon his seventh year as director of music of that church.

**Music Points AND 'Counter-Points'**

Ed Droop is in Chicago this week, attending the convention of the Musical Industries Chamber of Commerce, and the National Association of Piano Merchants of America. Mr. Droop is vice-president of the former and is chairman of the legislative committee of the latter.

Just how a group of American business men are going to bring down the price of the heretofore almost prohibitive "Wells-Mignon" that rarest among the piano reproducing instruments, is one of those romance trade problems that grow out of meetings such as this.

**Graveure On New Records.**—Graveure, the baritone who has won so many friends in Washington, has made records for the Columbia Graphophone of "The American Song," and "Oley Speaks." "When the Boys Come Home," both with orchestral accompaniments.

Edgar Robinson points out how necessary the orchestra is in these selections, as the drum and the trumpet make the best embellishments for the music, reflecting the military atmosphere of the camp.

There is one of the greatest charms of Louis Graveure. His every word has meaning in it, and that meaning is put into his variety of tone. And he will never open up! There is a lesson as well as a pleasure in his records of these military songs of the hour.

"The Trumpeter," by Dix, as sung by Graveure, is soon coming out in the list of Columbia records.

"I'm Forever Blowing Bubbles," a medley waltz on the Columbia, has a delightful gliding rhythm. Mr. Robinson puts it as his latest "best seller."

It's the kind of melody the dancers like to sing while waiting. And Bert Williams, in one of his imitable dialogues to music, is singing, "Bring Back Those Wonderful Days." His ludicrous lament was dubbed by some as "alcoholic pathos." The term seems rather descriptive.

**Kreiser Bares Love Motive.**—Listen to the Kreiser violin record for the Victor, of his own arrangement of the old Vienna waltz, "Liebesfreud," and you will find "love motive" that was used to tell last week, at the Rialto, how romance entered into the life of "Judy" Abbott, as pictured so delightfully by Mary Pickford in the photoplay, "Daddy Longlegs."

There is one service that the photoplay can make to music lovers. The incidental music to a picture is some of the best music of the winter's concert programs, where the orchestra is brought out at its best.

It would be interesting to the audience to have some clue as to the chief themes the directors of the orchestra use for the most dramatic moments of a screen drama.

Paderewski May Never  
Play Again, But Genius  
Gives D. C. Welte Mignon

By J. MacB. "Paderewski will never play again," so Max Rabinoff, of the Boston Grand Opera Company, is reported as saying in Paris recently.

It was the unmistakable genius of the great Paderewski that determined some fifteen years ago—the introduction into Washington, by E. F. Droop & Sons, of the "Welte-Mignon," which has been termed "fundamentally the perfect piano-reproducing instrument."

Around this fact is an interesting anecdote, told by Ed Droop, a prospective "popular price" development of this instrument, by a body of American business men, bringing it to the attention of the many makers the story pertinent today.

And fifteen years ago was a pioneer date in the history of mechanical music reproductions.

Paderewski had just played a recital in Washington in which he had included the E flat Polonaise of Chopin, opus 53, on his program.

"At the end of the Polonaise," said Mr. Droop, remembering the event with enthusiasm, "when the music goes back to the original theme, Paderewski had interpolated a tremendous passage in octaves, beginning with a big crashing chord."

Going to New York on business, Mr. Droop resolved to hear this new "music machine" that had been invented by Edouard Welte in Freiburg, Bavaria, and that was being demonstrated in this country for the first time.

**Hears the Crashing Chord Again.**—"The first thing I did, when asked what I wanted to hear, was to look over their music library. And what should I see but the Chopin Polonaise, played by Paderewski!"

"I asked to hear it, with the mental reservation that if it was as it should be, I grabbed my hat and made for the hotel to find my father. And that is how the Welte-Mignon first came to Washington."

"I worked it backward, too," he added. "It was a fascinating puzzle. I took piano rolls and turned them back into sheet music."

There were times, in puzzling out this last arrangement—"Just for the

complete list is an interesting one. Three more of Meyerbeer's operas are on it, "Dinorah," "Le Prophete," and his "Marguerite d'Anjou," then there is "Ernani," "Faust," from Wagner, "The Flying Dutchman," "Lohengrin," "Die Meistersinger," and "Die Walkure," "Der Freischutz," "The Huguenots," "Lucia," "Martha," "Oberon," "Romeo and Juliette," "Traviata," "Trovatore," "Cavalleria Rusticana," "Bohemian Girl," and "The Trumpeter of Sackheim."

**Original in Mechanics.**—In mechanics Mr. Edgerton is decidedly original, showing how love—even for music—will find a way. His tools are merely a leather punch—"I had a hard time getting it the right size," he commented—a safety razor blade, and a piece of wood. He devised his own scheme of doing the work, transcribing from the piano scores of the music.

"I worked it backward, too," he added. "It was a fascinating puzzle. I took piano rolls and turned them back into sheet music."

There were times, in puzzling out this last arrangement—"Just for the

fun of it"—when he would transcribe many measures before he could determine either the time or the key. And then it would all come out right, like the fairy tale.

When asked about how long it took him to "cut" one roll, Mr. Edgerton answered: "About five hours." "Think what it means in increased knowledge of the music, to have created with one's own hands all this vast library of music. How the melody and the harmony become intimately one's own."

There are many kinds of music lovers in the world, but surely Washington has discovered two unique examples in Carl Arit and Joseph Edgerton.

**STRING ORCHESTRA IN 20TH ANNUAL RECITAL.**—At the twentieth annual concert of the Nordic and the Y. M. C. A. Mandolin and Guitar Orchestra, at the Raleigh recently, the excellence of this orchestra emphasizes the work of its individual members.

Under the direction of Walter T. Holt, with Ellsworth W. Quinter, concert master, the orchestra of seventy members consists of:

First mandolins—Miss U. Berger, Miss Florence Brown, Miss N. M. Bupp, Dr. Norton J. Burr, Miss M. C. Camfield, E. V. Carr, Miss Ruth Cobb, C. E. Costlow, C. V. Davis, Miss Dorothy Diggett, Andrew Gallia, Master Germain Hartley, Miss S. F. Harvey, Miss Marie Hinckley, Miss A. M. Hudson, Miss Erle Krebbs, E. C. Marlette, Miss Bess Oliver, E. W. Quinter, F. Romano, E. Shelvan, Jr., Miss L. K. Simmons, S. Walker, Master Donald

Wheeler, Miss Mabel White, R. Wolf, Miss Florence Wynkoop, and Miss Helena Zepp.

Second mandolins—Mrs. E. B. Berry, F. B. Blackburn, E. Cattelan, Miss Grace Drabek, Miss Mary Duvall, Miss Dorothy Gove, Miss Loretta Healy, Miss Edith Howard, Victor L. Lowe, V. L. Mares, Miss K. McGillivuddy, Edward Nicklas, Miss Mary O'Connor, Miss Sallie Settle, Miss Stella Van Pelt, Miss E. A. Wagner, Miss Mary Wallis, Miss E. E. Walther, Miss Grace Wilson-Hopewell, and Miss Briska.

Guitars—Miss S. J. Bupp, Miss M. Carmichael, Charles A. Conrad, Mrs. J. H. Doty, Miss A. E. Hill, Fred N. Julien, Miss Berta Lee, Miss Ruth Moffat, Miss Esther Penn, Miss Frances Settle, O. L. Simpson, Mrs. Elsie Stutsman, Mrs. William M. Smith, and Mrs. E. Wolf. Tenor mandolins—Dr. E. F. Danforth, Dr. Raphael Sherry, and Miss A. M. Stambaugh. Mandolinos—Dr. R. D. Van Valkenburgh, and Dr. W. S. Whitman. Octave-mandolins—B. W. De Losa. Mando-bass—H. F. Flew, and organ—Miss Alice Jones.

**ORGANIST AND TENOR GIVE JOINT RECITAL.**—Lewis Atwater, organist, and Louis Thompson, tenor, gave a joint recital at the Scottish Rite Temple on Monday afternoon. The atmosphere of this handsome building adds immeasurably to the gift of music such artists present to their audience.

These two musicians are complementary to each other in the musical equipment of the art and in the selections of their programs.

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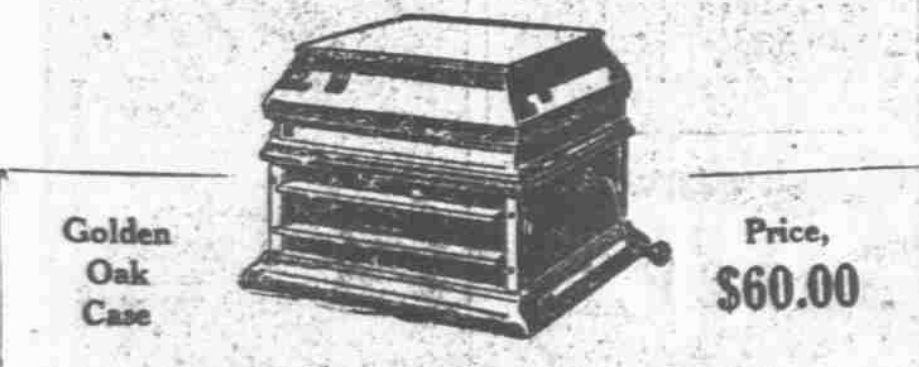
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**Audience Also Sang.**—The audience had its share in singing in Italian at the performance of "Pagliacci." A brief period was devoted to community singing, led by Peter W. Dykema, of the Commission on Training Camp Activities and the War Camp Community Service.

"Santa Lucia," the much loved Neapolitan boat song, was given in Italian by the large audience at Liberty Hut. It served, as it was designed to do, to put the audience in harmony with the atmosphere of the opera. It proved, as well, a full-voiced chorus.

**Memorial Concert June 11.**—The Memorial Concert, in memory of our men who have fallen in battle, will be given by a chorus of 200 voices at Central High School next Wednesday evening, June 11, under the auspices of the War Camp Community Service.

Details of the impressive program will be given later. Three chorale organizations will take part from the direction of Otto Torney Simon.

**"Sing" At Central High Sunday.**—The "Sing" at Central High School, next Sunday afternoon, will be led by Sergeant Herbert Wall, Army Song Leader. Mrs. Beulah Harper Dunwoody, contralto, will be the special soloist, singing two groups of solos.

The organ recital, at 2:45 p. m., will be given by Harry E. Mueller, the new organist of the First Congregational Church. Mr. Mueller comes from Lexington, Ky. He succeeded Dr. Stansfield, who recently resigned. In his program Mr. Mueller will include the "Largo" from the "New World Symphony" of Dvorak.

**Sergeant Wall Leads Children.**—Sergeant Herbert Wall, in his favorite role of song leader for children, went into the Force School, on Massachusetts avenue, Monday morning and for one-half hour he led a chorus of "sing" for the 500 children who assembled in the school hall for that purpose.

It was something of an innovation that was greatly appreciated, and that will be repeated.

**Arts Club Musicales.**—A series of garden musicales have been planned this month at the Arts Club, to be given on Sunday evenings at 8:30 o'clock. Next Sunday the artists will be Miss Ruth Bronson, violin; Flora Vanden, cello; with Mrs. Frank Byram at the piano.

On Tuesday evening of next week a benefit concert will be given in the garden, the proceeds to go for the

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Mary McTavish was the daughter of an old book store proprietor, and whenever a new book that is new to the store, would come in to get out after treasures after having read a little story about pirates in which Captain Kidd was the hero.

Finally a book came along and Mary started in on it, discovering a map of a hidden treasure. The book rightfully belonged to the heir of a very wealthy man.

Then Mary, her father, his ward, and the heir set out in search of the treasure. The hunt leads to a small

country town, most of which they dig in determination to locate the money.

But their quest is not a failure, for one bright day they discover a box. Upon opening a box, they find a letter from the dead man which tells of the physical wealth gained by exercise.

Although they are all disappointed, everything comes out all right. Mary's sweetheart sells a book he has written, and Mary sells the country farm on which they dug for profit, and a marriage immediately follows.

It was all in "Captain Kidd, Jr.," featuring charming Mary Pickford, at the Princess Theater, Eleventh and H streets northeast, last night, and it pleased large audiences at each performance.

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